

LUMEN



ESSENCE



D. CULBERTSON

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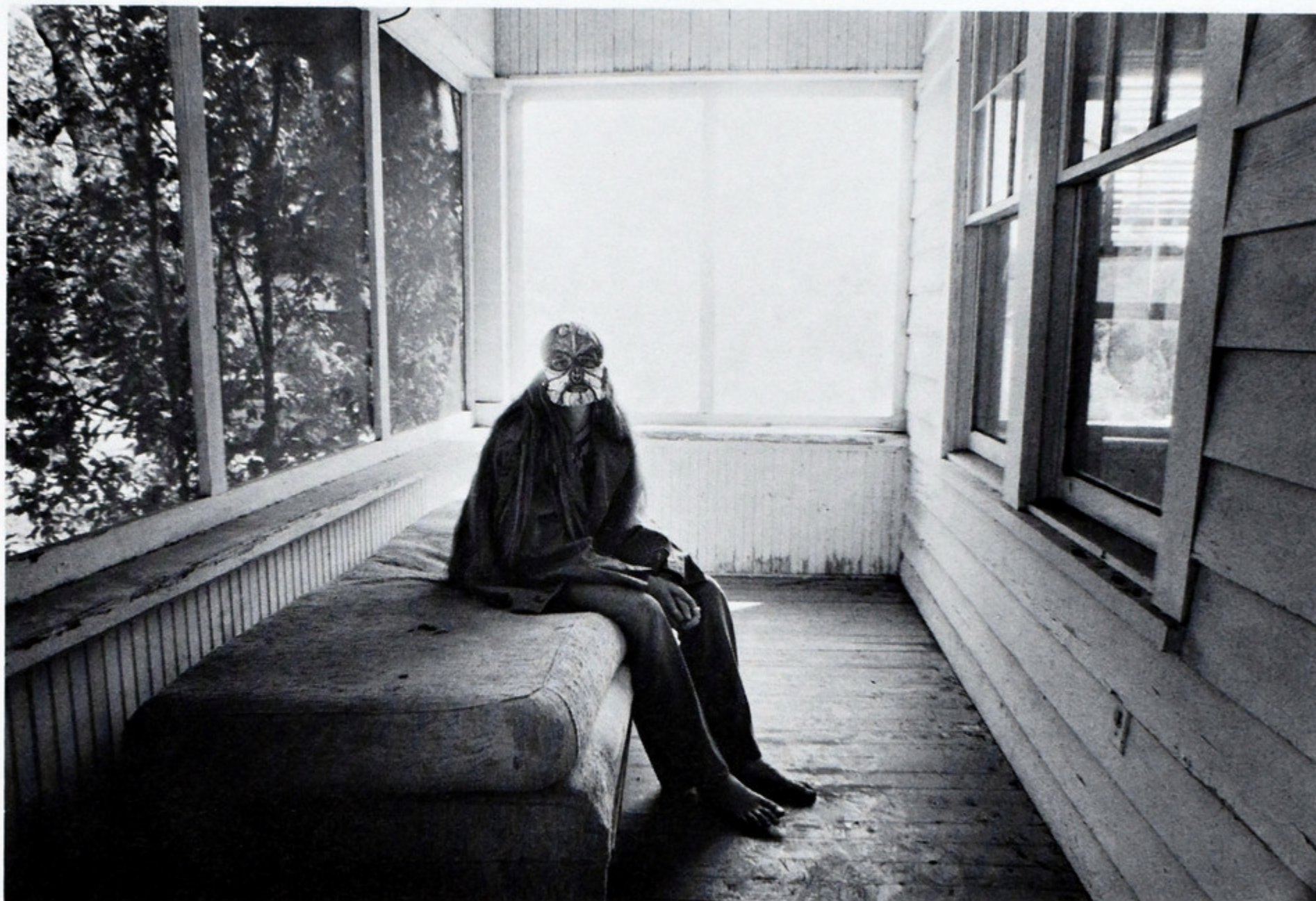
G. GRAHAM



P. RENFRO



L. LAWRENCE



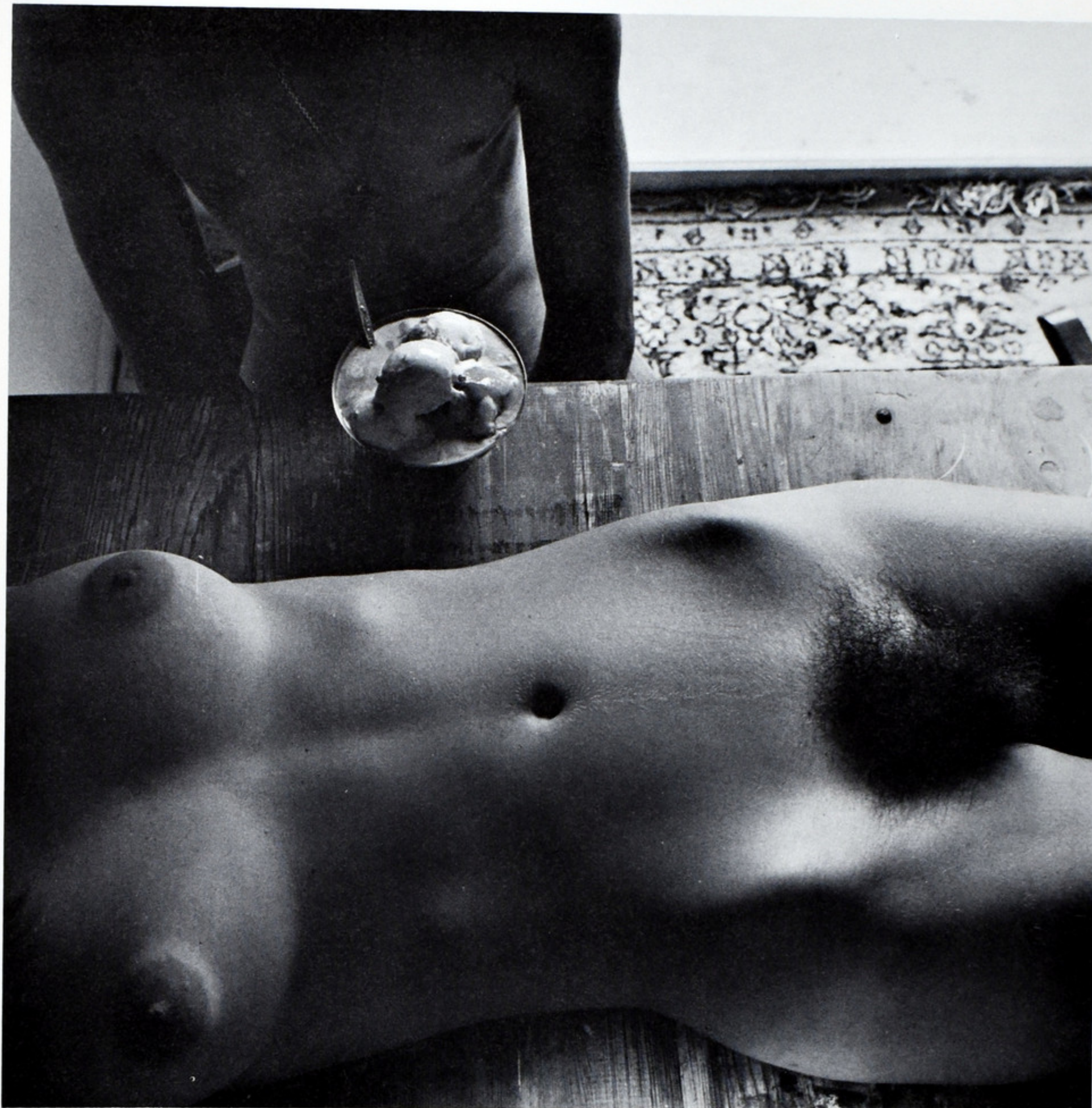
D. STEINBERG



D. JOHNSON



G. DEEB



L. McCARTHY



L. MEARES



C. WELLMAN

Young photographers in universities are pushing out the bounds of the medium. Their ideas are evolved from working with their teachers but equally important are ideas absorbed from their fellow students in painting, printmaking, philosophy and sociology. Being exposed to the history of photography is also important and tends to assign special values to this or that movements that they find parallels their interests or gives them an insight into a person's philosophy.

They frequently pick a hero out of the past or from a direction being followed by a living photographer. The hero provides a standard by which the student measures his or her work from a technical as well as an idea standpoint. This process is natural but usually produces rather stilted versions of the "master's" work.

Soon the bonds are broken and, either by random seeking or by design, the profile of a concept that is personal emerges. I say profile for it takes much time and many failures to fill out successfully the deeper and weightier dimensions of a good idea. Whether a photographer is dealing with straightforward documentation with an esthetic inflection, or is frankly using his pictures as means of exploring his place in the world, or intends his pictures to evoke the feeling of daydreams or nightmares, he tends to

define what is about photography that makes it special for him. The instant preserved or combined with other instants or juxtaposed with marks made in another manner can serve as a substitute for real life or can help him judge and be a part of new experiences.

Whether one embraces accidents and by so doing learns the true vision of the camera, or strictly controls what his lens records and the manner in which this vision is presented on paper, is of no consequence when the potential of expression through photography is being explored. The important thing is to learn and then make use of the different languages that can be called upon when the camera is the instrument through which one speaks. When objects are robbed of their color, size, smell and mass, as they are in the usual photographic print, they become poor reflections of the original. What the photographer must learn to do is treat the forms caught by the lens as a collection of neutral signs. Signs that can be made to give up information about the character of the object that was before the camera but in terms that are quite different, yet remain accessible, from the standpoint of response. The photograph should not depend upon credibility for its primary impact if aesthetic response is the aim. It must

be seen as a fresh approach to vision not just a mirror-image or echo. It must be made to deliver matter-of-fact information, whether simple or complex, that has been somehow broadened as to implication. The brief time between conception of an idea and the emergence of that idea in pictorial form in photography makes possible a vast variety of attempts to solve all kinds of problems. In the process the student learns quickly not only about the medium but also about the effect of photographs on viewers. Ideally this tends to shape his formal as well as philosophical ideas. Photography fosters self-awareness and markedly increases the intuitive and analytical imagination. The photographs in this portfolio exemplify many of the comments made above. We see that the young photographers have grasped the public as well as private aspects of photography. They have in addition learned through their involvement with the medium much about subjects outside of chemistry, physics and art. This is the rich reward that comes from using a new language and is a key factor in explaining the great popularity on campuses of creative photography as a means of personal expression.

Van Deren Coke
Director of Art Museum
University of New Mexico

As a dream image manifests the inner pre-occupations of the dreamer, the photograph, although dependent on external circumstances, is equally representative of the image maker's inner configuration.

I regard the photograph as the thumbprint of the psyche and, as such, see within it a manifestation of the individual's point of view.

Charles Wellman
Associate Professor of Art
Art Dept., Florida Technological University